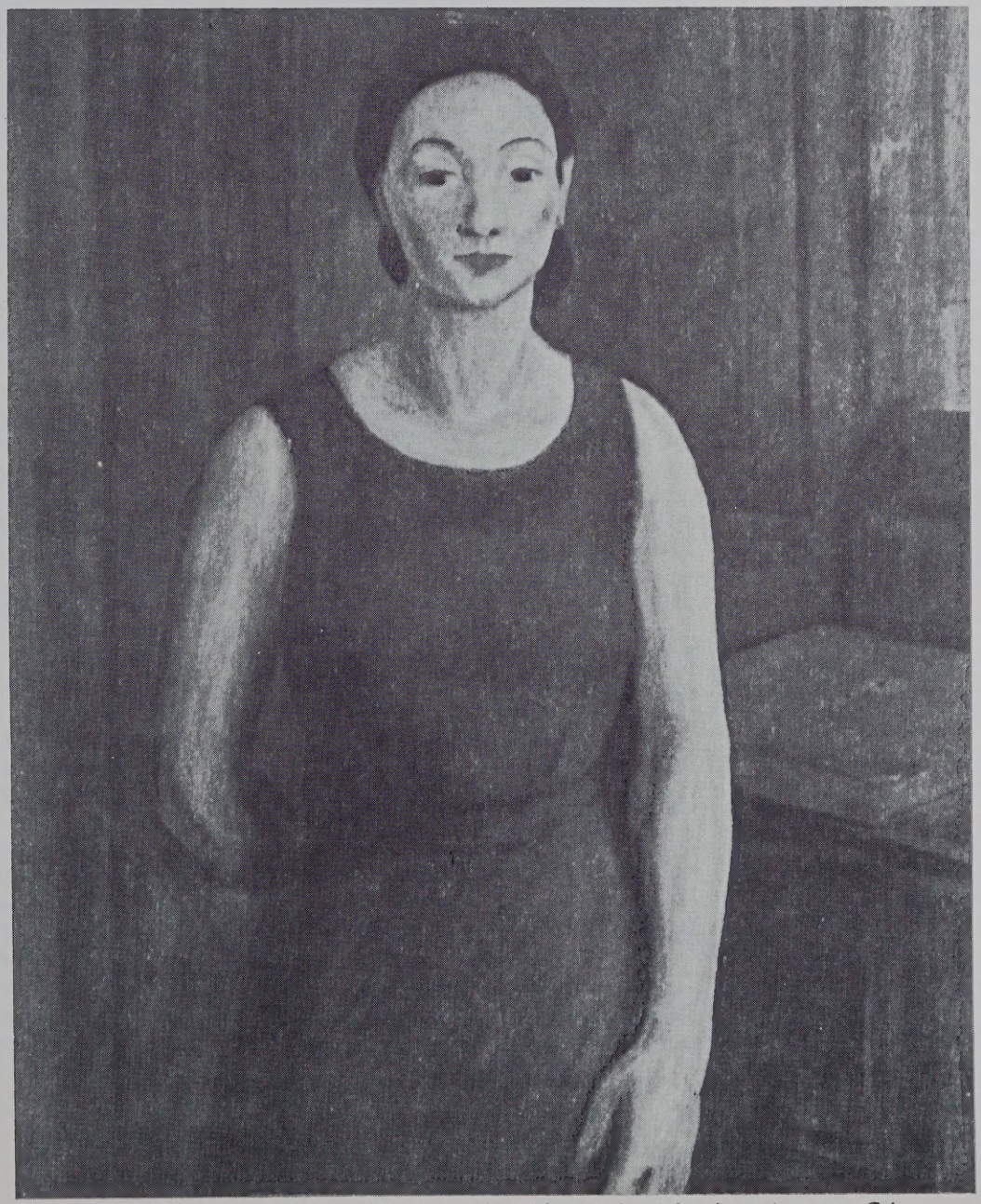
IFAR reports

Volume 11, Number 10
October 1990

Formerly the Stolen Art Alert and Art Research News

Confusing Rodin Casts · NYPD Busts Art Theft Gangs
Open Letter on Kuwait Museum



There is a reward for the recovery of Simonne *by Walter Pach, stolen from Augusta, GA.*

Deceptive Rodins

IFARreports
incorporating *Stolen Art Alert*

Volume 11, Number 10
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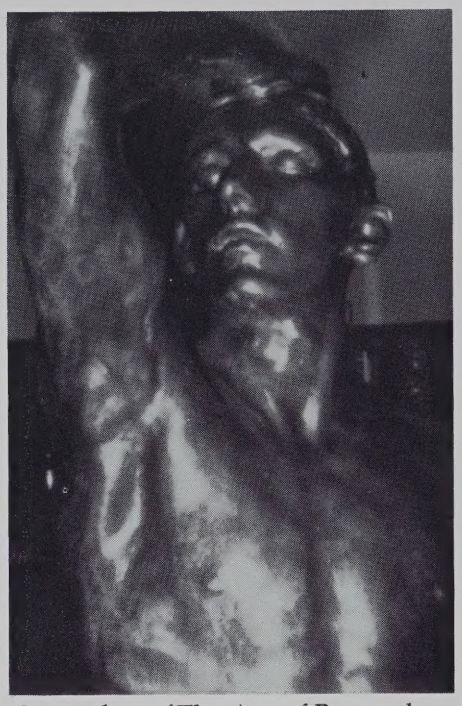


Surmoulage of The Age of Bronze *by Auguste Rodin. Detail*

The Age of Bronze, originally called *The Vanquished,* is today one of the French sculptor Auguste Rodin's most popular works. In its day the piece was very controversial. Rodin's life-size plaster cast was completed in December, 1876 after many months of painstaking work using a young Belgian soldier as his model. Rodin originally intended to have the figure hold a spear in his left hand, as shown in an 1877 sketch (see *The Sculpture of Auguste Rodin,* John Tancock, Philadelphia Museum of Art, 1976, p. 346), but by the time it was exhibited in Brussels the next month, Rodin had decided to remove it.

The dispute over the original work was whether it had been "cast from life" as some thought because of its faithfulness to the human form and this is discussed fully in Tancock's book. The controversy was initiated by critics in Belgium and continued in France where *The Age of Bronze* was exhibited at the Paris Salon the following spring. Rodin expert Dr. Albert E. Elsen in his book *In Rodin's Studio* (Cornell University Press, 1980, p. 158) states that "the accusation of having cast from life was an insult to Rodin's integrity which he never forgot, even though he was able in subsequent work to exonerate himself." Still, it took three years and great persistence on Rodin's part to change prevailing opinion.

The result, as explained by Tancock, was that in 1880, the French state agreed to buy the plaster cast of *The Age of Bronze* "for 2,000 francs." Tancock writes, "it was cast in bronze by the foundry of Thiébaut Frères and placed in the Luxembourg Gardens in 1884. . . . it finally entered the Musée du Luxembourg in 1890" (p. 348). He further describes the plaster as having been cast in three sizes using the foundries of not only Thiébaut Frères, but also Alexis Rudier and Georges Rudier. There appears to be no accurate record of just how many casts were made.

The concern for the collector in purchasing any Rodin bronze is whether the piece is an original cast or a surmoulage, which is a cast made from new molds taken from an original bronze. A surmoulage is usually recognizable by the lack of crisp details and often careless chasing of the metal.

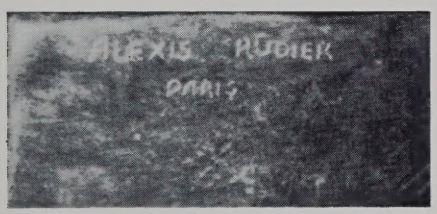
Recently, a New York collector asked IFAR to determine if his version of *The Age of Bronze,* purchased considerably below the market price, was authentic. At 39" including the base, it was smaller than the original life-size cast. This piece had "A. Rodin" inscribed on top of the base and bore the foundry name, "Alexis Rudier Paris," on the back side of the base.

For an authoritative opinion, IFAR consulted with a recognized expert mentioned earlier, Dr. Albert E. Elsen, Walter A. Hass Professor of

Art History at Stanford University. He is the author also of *Rodin* (1963) and *Origins of Modern Sculpture: Pioneers and Premises* (1970). IFAR arranged for Dr. Elsen to examine the bronze directly when he was in New York, and it was his opinion that the work was not an original cast, but a surmoulage, which he defines as "a bronze cast made from a bronze cast."

Dr. Elsen pointed out that the lack of definition throughout, particularly noticeable in the figure's hair, is characteristic of surmoulages in general. In addition, the bronze had a very poor finish. He noted a number of areas where the chasing of the metal was not clean. This carelessness would not have met Rodin's standards, much less that of the foundry. In general, it was not a careful casting.

In addition, although the bronze is stamped "A. Rodin" on top of the base at far right, Dr. Elsen pointed out that the stamped name of the foundry, "Alexis Rudier Paris," on the back of the base, had been forged.

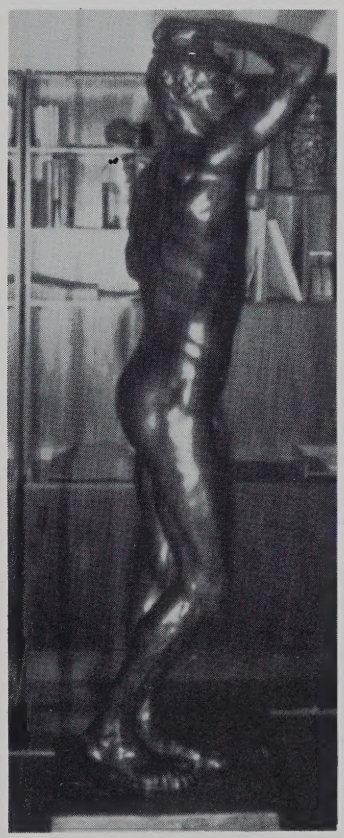


"Alexis Rudier" foundry stamp identified as a forgery.

Most importantly, there was no sign of a plaquette with Rodin's name on it welded to the bottom of the inside of the cast, as was the practice of the Rudier foundry. Furthermore, Dr. Elsen stated that the patina was "odd in its makeup and unlike Alexis Rudier patinas I have seen before."

Dr. Elsen told IFAR that one of the reasons these surmoulages exist is because of the practices of certain foundries that make these unauthorized casts, often at the request of collectors. After providing the foundry with an authentic Rodin plaster or bronze cast, the client requests that a certain number of surmoulages be made from them, which are then either given away or sold, thus diluting the market further. Dr. Elsen said that "the life-size *Head of Lust* and the less-than-life-size *Head of Balzac* are the most frequently surmoulaged and unauthorized editions made."

Because some surmoulages are well made, it can be difficult for the collector to recognize them. Dr. Elsen said it is important to educate oneself and to be able to have access to authentic casts for comparison.



Surmoulage of Rodin's The Age of Bronze, *recently examined by IFAR.*

Those who live on the east and west coasts have an advantage over collectors in the southwest and midwest, where there are no major Rodin collections. The Metropolitan Museum of Art, the Brooklyn Museum, and the Rodin Museum in Philadelphia all have good Rodin collections, as does the California Palace of the Legion of Honor in San Francisco and the Stanford University Museum of Art. As Dr. Elsen advised, "one has to get to know Rodin."

Virgilia Heimsath Pancoast

Kuwait National Museum Art in Peril

With the invasion of Kuwait by Iraqi troops on August 2, 1990, it was not only the world's oil supply which was put at risk. There are strong rumors that Saddam Hussein's troops have plundered the Kuwait National Museum in Kuwait City.

Described as containing one of the most fabulous collections of Islamic cultural artifacts in the world, the museum was established in 1983 by two members of the al-Sabah family, Sheikh Nasser Sabah al-Ahmed al-Sabah and his wife, Sheikha Hussa Sabah al-Salem al-Sabah.

Some of the artifacts are safe. They were on exhibition at the Hermitage Museum in Leningrad at the time of the invasion and are bound for an American tour with stops at the Walters Gallery, Baltimore, the museum at Emory University in Atlanta, Georgia and other institutions under the exhibition title "Islamic Art and Patronage: Selections from Kuwait." Now, fearing for the fate of the rest of the centuries old treasures, Sheikha Hussa has written the open letter which we print here.

We hope to have additional information about what has become of the collection and some of its most outstanding objects which might appear on the market, in a future edition of *IFARreports*. Meanwhile, anyone suspicious that Islamic works might be from the museum could consult *Islamic Art in the Kuwait National Museum, The al-Sabah Collection*, Edited by Dr. Marilyn Jenkins and published by Sotheby's in 1983.

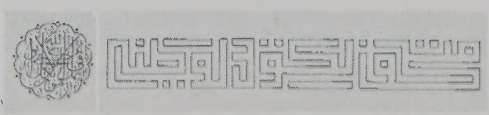
15th September 1990

The Invasion of Kuwait by Iraq

We are becoming increasingly concerned about the fate of the collection of Islamic art belonging to my husand and myself which, since 1983, has been on loan to the Ministry of Information in Kuwait and housed in Dar al Athar al Islamiyya, Kuwait National Museum. As far as I know, none of the staff has been able to enter the Museum since the invasion and there are no confirmed reports of damage, but varying rumors have been filtering through that the Museum may have been looted, objects stolen piecemeal or that the entire contents have been removed elsewhere.

The collection comprises many thousands of objects including ceramics, glass, metalwork, jewelry, architectural elements, carpets, textiles, manuscripts, etc. from throughout the Arab Islamic world, dating from the 9th to the 19th century. Many objects in the collection are well known in the art world and a substantial number have been published in our own publications or loan exhibition catalogues. All the objects are marked with their registration number in English formed by the prefix LNS, a consecutive number and a suffix denoting the medium. For example, LNS 24 C is a ceramic object, LNS 80 M is a metal object, etc.

The Museum also contains our library of approximately 6,000 printed books in several European languages as well as Arabic, dating from the 16th century to the present day, and covering a wide range of Middle Eastern subjects such as travel, history, science and the history of art. Most of these books bear one or both of the following library stamps:



Photographs of the objects and a catalogue of the library are available outside Kuwait.

We have no firm evidence that any of our objects have been stolen or dispersed, but we would request everybody in the art world, be they scholars, dealers, auction houses, collectors or students, to keep their eyes open for any pieces they see or are offered which might belong to our collection. If you have any suspicions at all, kindly contact our representatives:

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We hope this notice is an unnecessary precaution but we would greatly appreciate any help you can give us.

Hussa Sabah al-Salem al-Sabah
Director

Note:

In our July story, *Guilty Verdict in Hawaii "Dali" Trial*, we noted that we had requested a written statement from the defense attorney. Although the statement did not meet our press deadline, it did arrive. Any interested persons may write to:

Lawrence I. Fox, Esq.
McDermott, Will & Emery
1211 Ave. of the Americas
New York, N.Y. 10036

New York Police Department Busts Art Theft Gangs

"Arms, Drugs, Art"—in that order, was quoted on television's "The Wall Street Journal Report" as the most lucrative businesses for illegal gain. New York City, mecca for the art industry, is where all the biggest names in the art world, dealers, collectors, investors, museums and auction houses, buy and sell art. It is no surprise that art theft is big here too. The pursuit of the culprits and recovery of the loot is the job of the New York Police Department's Safe, Loft and Truck Squad, when the theft occurs on commercial premises. It is only two years since the Squad re-organized in its present form. In that time the city's art theft crime rate has been reduced by 60% and two gangs of thieves that plagued the city for years have been broken. IFAR went to Police Plaza to talk to Detectives Joseph Keenan and Alexander Sabo and asked them to tell us of recent triumphs.

Colnaghi Gallery Recoveries

"We knew who did it but it took two years to work it out," sighed Det. Sabo.

The Colnaghi Gallery on Manhattan's Upper East Side was robbed on February 8, 1988 (*IFARreports,* Jan. '88, p. 5). The thieves entered through an unalarmed skylight and took 15th and 16th century paintings and drawings estimated to be worth $6-8 million. Until the theft at the Isabella Stewart Gardner Museum this year, it was the largest art haul in the history of the U.S.A. The Safe, Loft and Truck detectives were on the scene immediately. "Three or four men," said Det. Keenan, sizing up the job. "You could tell by the amount of time they had, how much they took, how big the place was and how they had to get out," (through a roof-top hatch), "They took specific items." The next day the media created a storm of reports about the huge heist.

Now, at the end of the investigation, Det. Sabo knows what was going on that day at the thieves' end. As they read the banner headlines and heard TV accounts of their escapade, they became terrified. Until the press told them, they had no idea that the paintings were so valuable and clearly far, far too hot to fence. They needed to lie low, and they needed money to do so, fast. They raised a loan on some of the works, pawned them, for about $50,000! And fled the country.

Saints Francis and Nicholas *by Fra Beato Angelico, has been recovered and the thieves who stole them are behind bars.*

Usually, there is information on the street after a big theft; thieves talk and brag, and an informant will pass along the rumors to the police. "But this time there was nothing for two months because they were out of the country," said Det. Sabo. Then information began to filter back. Now that the hoopla had died down, the thieves were back in the theft business, and Det. Sabo learned from several sources that someone wanted to deal and return the pictures.

One of the thieves had died, and the family wanted to reclaim the paintings from the pawnbroker. This information came from a confidential informant (C.I.) who was the middleman throughout the delicate negotiations. Slowly, over the months, Det. Sabo worked with the C.I., and finally fourteen of the twenty-eight stolen works were returned to the police and then to the insurance company. (The list of recovered items appears in *IFARreports* Aug./Sep. '90.)

With the unravelling of the Colnaghi theft, the operation of the gang was shattered. There have been no arrests in the case. One thief was dead, and other members of the gang were put away in jail for other crimes. But because of the method of operation of the theft, the S.L.T. Squad knows that many other "roofer" cases have been solved. Any theft occurring in the Madison Avenue area where the method of entry was over the roof was almost certainly their doing, according to Det. Keenan. Two large thefts from galleries and the conservator's, Simon Parkes, were probably the work of this gang.

The M.O., modus operandi, method of operation, will pin a theft to a particular gang. It is a signature. Det. Sabo and Det. Keenan listed gangs recognized by their M.O.'s. The smash through the window gang, the entry from the roof gang, the family (a couple and two sons who enter a gallery, cause a distraction and take a work from the wall), the blast through the walls gang and the truck break-in gang. Det. Keenan told us of the demise of the smash through the window gang.

Armed Gang Arrested after Dyansen Gallery Theft

"A different story entirely," (to the Colnaghi gang) said Det. Keenan. "These people would drive a van right through the store window." He was at the initial investigation of the theft at the Dyansen Gallery in Soho in February (*IFARreports,* Apr. '90, p. 7). The thieves drove through the storefront of the gallery at 4:35 a.m. watched by the people in the 24-hour produce store across the street. The

thieves took works by Erté (Romain de Tirtoff) and Leroy Neiman estimated at $700,000. Det. Keenan was amazed. "They were such a brazen crew," he said, "Just leaving the truck outside on the street like that, and they came out waving guns, so there was the element of fear as well."

The witnesses across the street remembered part of a license plate number; this helped the police to identify one of the getaway vehicles. But not before the gang struck again, one morning at 5 a.m. This time the Nahan Gallery on West Broadway was the target, and they slammed a brick through the window and cleared out five display cases containing 60 Roman and Etruscan antiquities. The S.L.T. Squad had staked out the area and gave chase to the gang. Across the Lower East Side and over the Brooklyn Bridge... and then into Queens. But the thieves' cars were so souped-up that, although the police called in helicopter support, the gang got away.

However, the S.L.T. Squad does not work alone, and the satellite office in Queens received information on the theft. They had arrested a man who matched the description of one of the Dyansen thieves and on interrogation, he turned out to be just that. Three of the four gang suspects were arrested and during the search of the store one of them owned, police found a cache of automatic weapons. The Ertés stolen from the Dyansen Gallery were recovered.

The window-smashing gang had been operating for 10 years and was responsible for some 700 burglaries. They had graduated from furs and jewelry to art, from 47th Street to Madison Avenue. As word spread around that the S.L.T. Squad was putting the heat on Madison Avenue, the gangs had gone south to SoHo. "It's good we nipped that in the bud," said Det. Keenan, referring to the involvement of firearms.

Updates on New York Thefts

We asked the detectives to give us a status update or opinion on some of the New York art thefts which we have published in *IFARreports.*

Isselbacher's Bonnards

The Isselbacher Gallery (May '89, p. 9), which was hit on two consecutive days by a solitary young man (thin-as-a-shadow) and relieved of two works by Pierre Bonnard. The second day he was seen disappearing into a yellow cab headed in a northerly direction. "The thief was probably what we call 'a cracker,' a young guy from around 110th Street, the 19th Precinct. They'll get a gypsy cab down and say 'I'll be right out,' grab something, go straight back to 110th Street and sell it for crack," said Det. Keenan with a "what can you do?" expression on his face.

The Road *by Pierre Bonnard, snatched from the wall of a Madison Avenue gallery. The get-away vehicle was a yellow cab.*

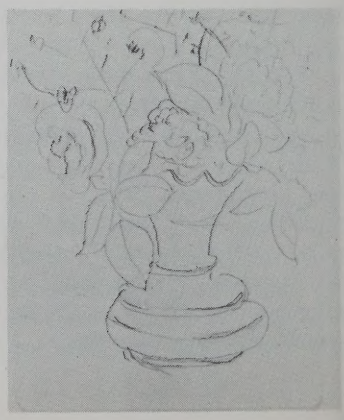
Japanese Prints, Netsuke and Other Objects

There were two thefts, on two different occasions, of 300 14th-19th century oriental works from a gallery on Madison Avenue (Feb./Mar. '90, p. 12). Det. Keenan is rather upset that he has been unable to make any progress in this investigation. Because there has been no word of the works, he thinks this may have been a theft to order. The pieces stolen were specific, and the man returned for more. He is sure the works went straight out of the country presupposing a set-up "legitimate" deal through a broker. (These are the people Det. Keenan really wants to flush out... more later.)

This figure of a Ronin, Iwanchi Fujinusuke, Head of the Clan *by Homei may have left the country immediately after being stolen.*

Matisse Sketchbook

The Henri Matisse sketchbook locked inside a safe carried from a Fifth Avenue apartment (July '89, p. 10). (The doorman helped the thieves carry the load!) A witness said one of the men looked just like the boxer, Jerry Quarry. No one has seen him yet. Tell us if you do.



Calder and Antiquities

Antiquities and contemporary art stolen from a Madison Avenue gallery in March, 1989 (Apr. '90, p. 7), and a Calder mobile in January, 1990. These were over the roof thefts and the gang members are now in jail. Twenty-four of the 60 works stolen in the first theft and the Calder have been recovered.

Recovered. Limestone figure of a Bearer. Egyptian, Dynasty VI. Thieves broke in through the skylight.

Redouté Flowers

The Redouté in the trash can. (Jan. '90, p. 6). Donald A. Heald, Rare Books and Fine Art, has had almost all the $400,000 haul of stolen books and prints returned. Having robbed a truck, the gang dumped the prints in a sidewalk garbage can not knowing what they were. They were rescued by a passerby, from whom, after tracking the man to Florida, Det. Keenan was able to recover the prints. The trucks gang are well-known to Dets. Keenan and Sabo and are the target of their most scathing criticism. "The gang has no appreciation of art, they are vandals," they told IFAR. "These are street people who steal anything they find in a truck. They are looking for VCRs, leather coats, etc. And because they don't know anything about art, if that's what they find, they throw it away. Other thieves appreciate the art they steal." The detectives would rather deal with a real professional who takes care of the loot any day.

Rosa Gallica Aurelianensis, *a plate from Pierre-Joseph Redouté's rare volume* Les Roses. *Rescued from a garbage can.*

Owners Sought

Sometimes the police find stolen art and need to find the theft victim. Owners are currently sought for six bronze sculptures (May '90, p. 7). The story behind the request involved eight stolen sculptures. The thief took two of them to a self-described "pawn-broker" who bought them for $2,000. The thief returned with six more bronzes, and the "pawn-broker" paid out $6,000 more. The thief expected to recover the sculptures and sell them for the $35,000 they were then worth. He never returned, and the "pawn-broker" stored the sculptures. There came a time when the "pawn-broker" realized he was out of pocket for $10,000, and with the booming art market, the pieces must have appreciated in value. He arranged for a legitimate member of the art community to research the market. This person took *The Archery Lesson* by Cyrus Edwin Dallin to the foremost dealer in 19th century American bronzes, the Graham Gallery. They immediately recognized it as a work stolen from them!

Det. Keenan traced the bronze back to the broker, and discovered the seven other sculptures. The broker may be charged with attempted criminal possession of stolen property. (This charge can be brought against buyers who pay so far below the market price that they must know the stuff is hot.) The eighth sculpture may have been stolen in England.

As the conversation progressed there were many questions we wanted to ask—about C.I.'s, fences, brokers, drugs, thefts to order, trends, and how the Safe, Loft and Truck Squad plans to be even more effective. Read on.

Margaret I. O'Brien

All About Art Recovery

The N.Y.P.D. Safe, Loft and Truck Detectives Answer IFAR's Questions

The previous article reported the recent successes enjoyed by the N.Y.P.D. Safe, Loft and Truck Squad over the last few months. Checking through our notes, there were several questions we wanted to ask. Det. Joseph Keenan and Det. Alexander Sabo were eager to answer.

Q. Has art theft been on the rise in New York City?

A. "During the years 1988, '89, '90 there was a 300% increase in art theft," began Det. Keenan. With the media coverage of the escalation in art market prices, there was the equivalent of a gold rush in thievery. In night-time break-ins burglars once stole personal items, furs, jewelry, television sets from a residence. Now they take art from galleries. They can make $10,000 a night stealing from a business. The courts are not as likely to be as tough on thieves who steal from commercial premises as they are on home (a man's castle) burglars. Everything is going for the thief: the punishment for grand larceny is not that severe as long as violence is not involved, and the profit/payoff is so great.

However, over the last four to five months the number of thefts has dropped off. Det. Sabo says the busting of the rooftop gang and the window smashing gang is directly responsible for this. "We took the sting out of them," said Det. Sabo. The word on the street was, and still is, that the police have put the heat on the gangs. And they are onto the fences too.

Q. How do fences operate?

A. A burglar is only as good as the fence to whom he sells his hot art. It is the fence who channels the stolen art back into the legitimate art market. Understanding that art appreciates in value, fences are now willing to front money to a thief, the detectives say. On a minimum of cash, a fence can see a 100-200% return on an investment this way.

A fence will even store the stolen work for five years or so until there is a good return on the investment. Det. Sabo said they were finding fences who were renting storage places by the month to warehouse stolen paintings, and if caught, they of course denied any knowledge of the existence of the works or how they got there.

Art is very easy to move about. When a cash transaction of $10,000 goes through a bank, the IRS knows about it. But $10,000 paid to a thief will buy a fence $100,000 of art, it's negotiable and rolled up it can move anywhere. Customs' main concern is contraband, drugs and arms, not art.

Police believe the '90s fence looks respectable and behaves like a legitimate dealer. He visits galleries, is part of an international stolen art network which circulates published listings of available works of art. He puts together "legitimate" deals, brokering stolen art. But the detectives are getting to know the fences, there are four or five in the New York area, and the fences know they know.

Q. Are there really commissioned thefts?

A. "Oh yes, how many times have we heard that?" said the detectives in unison. "The value of art is so publicized, everyone wants some," said Det. Keenan. "They can't afford the market price but a piece can be commissioned from a broker who gets the thief, sets the price to do the job, and with his international connections, the broker/fence can ship it out the next day and the piece goes right into the collection."

A piece which costs $100,000 in the market place can be bought for $20,000 from a broker/fence. And there's another game the fences play. A painting is stolen, it is copied, and the forgery is sold to the collector. The original work is then available to be sold. Double-play on re-sale, Det. Keenan called it.

Q. How important is the confidential informer?

A. "Very, we rely on them," said Det. Sabo, "as in the Colnaghi case." He told us that is essential to get at the information which is out on the street. Thieves are notorious braggers, and after a theft, they talk. They do not necessarily work in the same group on every job so news gets around and the C.I. lets the police know. Even with eye-witnesses to a theft and photographs of the stolen works of art, an investigation can only get so far. Then information is needed from the inside. The C.I. supplies this. A recovery is most unlikely to be made by any other means unless the fence is under surveillance at the moment of the delivery of the hot items. The C.I. is often someone who has done time in jail and with whom a particular detective has developed a working relationship based on a "give and take" attitude. The C.I. "belongs" to the detective and is registered with a code name. His cover is protected not only by the detective but it is also respected by any other detective to whom his information is of interest. And how do the detectives pay for information? "Police do not pay big money," said Det. Keenan, ". . . . buying a beer, shoot a game of pool," so that the C.I. can be where the talk is going on.

As an example of how valuable a C.I. might be Det. Sabo tells of a one-time thief who "discovered God" and decided to help the police. He appeared to know so much that Det. Sabo showed him some 30-40 unresolved cases. The man provided names of 75% of the people involved. As an aside, the man told the story of two gangs who met face to face intending to burgle the same establishment. With professional courtesy, one gang bowed out to the other seeing that they were better equipped to pull off the job!

C.I.s have a sense of the value of

their information and will often keep something up their sleeve as collateral against the time they may fall foul of the law. Then they will bargain. "Everyone knows something," said Det. Sabo ruefully.

Q. How does the offer of a reward help the police in an investigation?

A. "It's the carrot we can dangle," said Det. Sabo. If, after stealing some art, a thief cannot fence the works, he may put word out on the street that he has certain art to sell. Hearing this, an informant would tell the detective and ask, "What's in it for me? Is there a reward?" "It's greed," Det. Sabo said. First the information has to be verified. Perhaps the detective sets up an operation as an independent buyer and gets to see polaroid pictures of the pieces. "Now comes the delicate part," understated Det. Sabo. "By dangling the carrot of a reward, we try to get to the thief and make an arrest."

The reward money usually comes from the insurance adjuster and is usually 10% of the value of the stolen work or works of art. The conditions of the reward are that information should lead to the recovery of all the works of art and the arrest and conviction of the thieves. It is surely advantageous to the adjuster to recover the works of art rather than pay out to the theft victim. So some money may be advanced to the C.I. so that he will proceed to gather more information, and be properly encouraged to help the police get to the thief and recover the stolen works.

Q. Are works of art being used in drug deals?

A. "Definitely, absolutely," the detectives said together. Art is going to Colombia and other South American countries. It is exchanged for drugs now. Art appreciates in value, and it is very easy to move about. Sometimes a painting is covered over or a ceramic is sprayed to camouflage it as it passes from country to country. Again, it was emphasized that U.S. Customs agents are not looking for art, they are after illicit drugs and arms.

Q. What can a gallery do to discourage art theft?

A. First, security. Galleries are often easy targets for thieves. Too many galleries have little or no security, said Det. Keenan. He considers Madison Avenue a little better in this regard than the SoHo area, where he sees too many storefront galleries with room leading to room, blind spots and just one person taking care of the space. And things are lying about. A jewelry store would not leave its valuable merchandise on the counter, but art is sometimes just sitting there.

"Art theft goes in cycles believe it or not," said Det. Keenan. "In the '80s there were the big time burglars, but they seem to be taking a sabbatical. Now thieves no longer go for the big score, they are going into a gallery and just lifting things off the walls, 3-4 times a week, in broad daylight."

Share information. Just now several SoHo area galleries have been hit by two young men in their early twenties, preppy collegiate types, one a Jewish man (a witness described him as wearing a yarmulke). They stole antiquities from the Nahan Gallery, even getting into the back closet to take a camera and wallet. Emil Leonard Gallery lost an Erté figure to them and the Dyansen Gallery two Ertés. A description of the pair has been circulated to police cars in the area. But there are so many young men wandering around in pairs carrying nylon knapsacks at this time of the year!

The art community should get together much more, suggested Det. Keenan, and pool this kind of information. Put together a composite description if there are witnesses. He says that the more active the art world is, the better it will be and suggests area gallery personnel should meet regularly. He thinks the Madison Avenue galleries should get together with those in SoHo.

Be prepared. When a theft occurs, call the S.L.T. Squad at (212) 374-6910, give them a description of any suspects and send a photograph of the stolen item. Their people will take that out on the street and seek its whereabouts. And call IFAR (212) 879-1780, they will put it on their registry and alert dealers to be on the look-out. Again, this is for everyone, not just SoHo.

Bring charges. Det. Sabo tells of asking gallery owners what they do if they see a theft. Would they stop the thief? Would they be willing to prosecute? The answer is invariably that they just want their things back and not have any trouble. So the thieves have little to lose. They see no downside. They either make money or not. The art community should be prepared to prosecute and make punishment a real possibility.

Q. With art theft down 60%, what next?

A. "Get the fences," said Det. Keenan immediately. "If the thieves have no way to get rid of a painting there's no sense to stealing it. It is not as if it can be for their own consumption like food or clothing." The fences are well insulated, disguised as legitimate dealers, but the S.L.T. Squad know who most of them are, and with the pressure already being put on them, there is a reduction in their activities.

Q. What is the origin of your Squad's name?

A. The Safe, Loft and Truck Squad was formed 75 years ago, and was one of the first specialty squads of the New York Police Department. At one time it investigated all burglaries relating to safes, commercial lofts

(such as sweat shops in the garment district), and burglaries and hijacking of trucks. The Squad still deals with big safe thefts, but not when money is stolen, and nowadays they have to keep up to date with the thieves' methods (lasers and heat radiation). The lofts are now business premises, and trucks, well that hasn't changed much.

Q. Do you have a final statement for the art community?

A. "We want people to know we are here," said Det. Keenan. He and Det. Sabo want the art community to realize what the S.L.T. Squad does, see how it works and how successful its investigations have been. They hope that then the art community will feel comfortable about working with the Squad, increasing the flow of information the Squad has to work with. "That will help us. Basically we are in the information and disseminating business, and we have the time and the energy," promised Det. Keenan.

There are 30 detectives in the Safe, Loft and Truck Squad and their expertise is called upon by the 72 patrolled precincts of New York's five boroughs. Their investigative resources are vast. They work with any number of Special Investigation departments, nationally with the F.B.I., internationally with Interpol, with the Drug Enforcement Agency, the Alcohol Tobacco and Firearms Squad, the U.S. Customs Service, the National Art Index, etc. And on a more domestic level with the Museum, Library and Archive Security Committee, IFAR, the Art Dealers Association, the insurance community, news and television investigative reporting units... "We work with everyone," said Det. Sabo, "I tell you, it's a long day."

M.I.O.

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

BRUEGHEL, Pieter, The Elder (Flemish, 1525/30-69). *Christ and the Woman Taken in Adultery,* 1565. Oil on panel. 24.1 x 34.4 cm. *82.20. London, England. Feb. 2 '82 (*Stolen Art Alert,* Jan./Feb. '82, no. 20).

GAGLIARDI, Filippo (Italian, d. 1659). *Judgment of St. Barbara.* Oil on canvas. 98.5 x 132.0 cm. *84.170.2. Rome, Italy. Oct. 21 '82 (*Stolen Art Alert,* May '84, no. 572).

GAGLIARDI, Filippo (Italian, d. 1659). *Massacre of the Innocents.* Oil on canvas. 34.5 x 99.5 cm. *84.170.3. Rome, Italy. Oct. 21 '82 (*Stolen Art Alert,* May '84, no. 573).

GRAZIANO, Ciccio (Italian, 17th Century). *Battle Scene.* Oil on canvas. 116.0 x 170.0 cm. *84.170.1. Rome, Italy. Oct. 21 '82 (*Stolen Art Alert,* May '84, no. 574).

Sculpture

Unknown (German, 15th Century). *Madonna and Child,* 1470. Polychromed wood. Approx. ht. 110.0 cm. *85.63. Miltenberg, Federal Republic of Germany. Dec. 15 '83 (*IFARreports,* Jan./Feb. '85, no. 137).

Roman

Gallo-Roman. *Mercury.* Bronze. Ht. 72.0 cm. *89.296.1. St. Germain-en-Laye, France. Feb. 17 '89 (*IFARreports,* Dec. '89, no. 1053).

Gallo-Roman. *Mercury.* Bronze. 98.0 x 42.0 cm. *89.296.2. St. Germain-en-Laye, France. Feb. 17 '89 (*IFARreports,* Dec. '89, no. 1054).

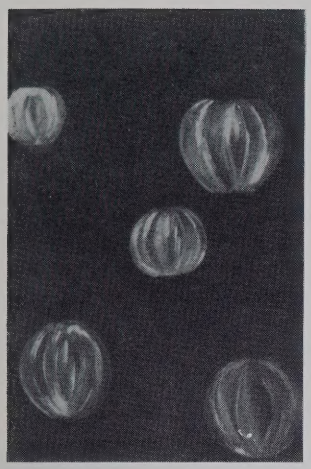
Missing Art Alert

Inclusion of works in this publication is based on information that each of the reported pieces is missing and its whereabouts is unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Paintings, Pastels, Mixed Media Works, Watercolors

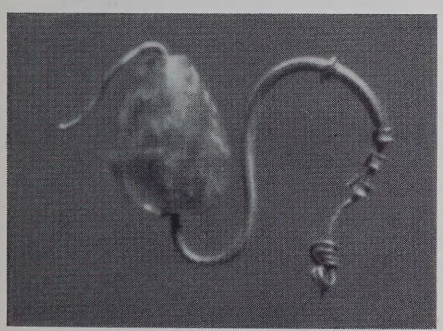
Flemish, 17th Century

RUBENS, Peter Paul, School of (1577-1640). *Satyr and a Woman.* Oil on canvas. Inventory no. R.C. 1850. *90.519.5. San Jose, CA. Jul. 1 '89.



Japanese, 20th Century

FOUJITA, Tsuguharu (1886-1968). *Vase of Yellow and Red Flowers* and on verso *Flower Decoration*. Oil on slate. 26.4 x 17.5 cm. *90.506. Missing in transit between London, England and Paris, France. Jun. 22 '90.

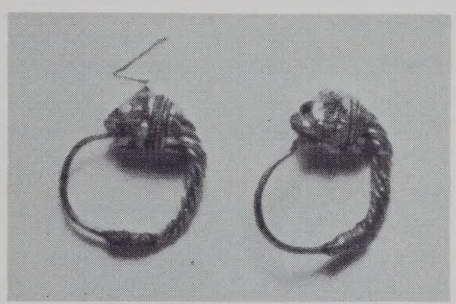


Egyptian

Earring. Gold and amethyst. Inventory no. R.C. 287. *90.519.1. San Jose, CA. Dec. 1 '88.

Psamitik incense burner. Bronze. 7.9 x 7.1 x 16.2 cm. Inventory no. R.C. 1602. *90.519.3. San Jose, CA. Apr. 1 '89.

Ptah. Bronze. 15.9 x 4.9 x 3.4 cm. Inventory no. R.C. 297. *90.519.4. San Jose, CA. Apr. 1 '89.



Greek

Pair of lion's head earrings. Gold. Inventory no. R.C. 2006, 2611. *90.519.2. San Jose, CA. Dec. 1 '88.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

1301 ASKENAZY, Mischa. *Portrait of Charles Moore.* Oil on canvas. 99.1 x 106.7 cm. *90.510. Los Angeles, CA. May 11 '90.

1302 KUHN, Walt (1877-1949). *Cabaret.* Oil on canvas. 22.9 x 33.0 cm. *90.543.1. Augusta, GA. Jul. 18 '90. *Reward.*

1303 O'KEEFFE, Georgia (1887-1986). *East River from the Shelton,* 1926. Oil on canvas. 30.5 x 81.3 cm. Predominantly green, with blue water. *90.483. Chicago, IL. Jul. 26 '66.

1304 PACH, Magda. *Brewster Woods.* Oil on canvas. 50.8 x 76.2 cm. *90.543.2. Augusta, GA. Jul. 18 '90. *Reward.*

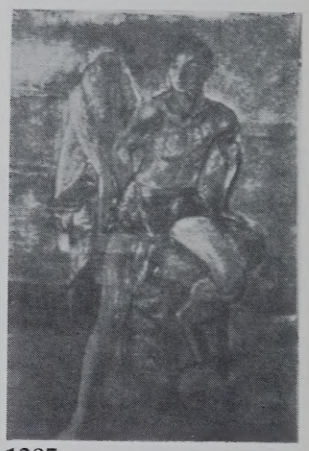
1305 PACH, Walter (1883-1958). *The Bather (Raymond).* Oil on canvas. 61.0 x 99.1 cm. *90.543.13. Augusta, GA. Jul. 18 '90. *Reward.*

1306 PACH, Walter (1883-1958). *Carnations in Black Vase.* Oil on canvas. 40.6 x 48.3 cm. *90.543.12. Augusta, GA. Jul. 18 '90. *Reward.*

1307 PACH, Walter (1883-1958). *Family Friend (Young Cuban Woman),* ca. 1950. Oil on canvas. 55.9 x 45.7 cm. *90.543.8. Augusta, GA. Jul. 18 '90. *Reward.*

1308 PACH, Walter (1883-1958). *The Green Dress.* Oil on canvas. 45.7 x 55.9 cm. *90.543.14. Augusta, GA. Jul. 18 '90. *Reward.*

1309 PACH, Walter (1883-1958). *Magda and Raymond,* 1915. Oil on canvas. 50.8 x 61.0 cm. *90.543.10. Augusta, GA. Jul. 18 '90. *Reward.*



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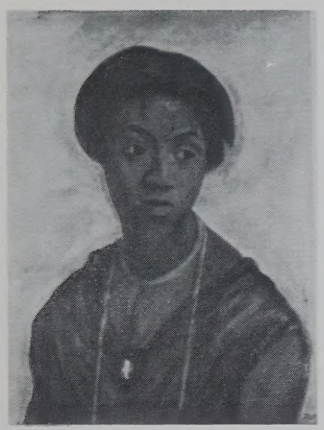

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1310 PACH, Walter (1883-1958). *Portrait of an Italian Lady,* 1954. Oil on canvas. 55.9 x 45.7 cm. *90.543.6. Augusta, GA. Jul. 18 '90. *Reward.*

1311 PACH, Walter (1883-1958). *Portrait of Magda,* 1933. Oil on canvas. 37.5 x 24.1 cm. *90.543.9. Augusta, GA. Jul. 18 '90. *Reward.*

1312 PACH, Walter (1883-1958). *Portrait of Miss Bancou,* 1953. Oil on canvas. 55.9 x 45.7 cm. *90.543.7. Augusta, GA. Jul. 18 '90. *Reward.*

1313 PACH, Walter (1883-1958). *Simonne,* 1940. Oil on canvas. 73.0 x 60.3 cm. *90.543.5. Augusta, GA. Jul. 18 '90. *Reward.*

1314 PACH, Walter (1883-1958). *The Wanderer (Raymond),* 1926. Oil on canvas. 50.8 x 71.1 cm. *90.543.11. Augusta, GA. Jul. 18 '90. *Reward.*

1315 ROSENQUIST, James (b. 1933). *Color. . .for Artists' Rights,* 1975. Collage assemblage on paper. 73.0 x 54.0 cm. *90.530. New York, NY. Nov. 1 '89.

1316 SHARON, Mary Bruce (1878-1961). *The Arkansas Traveler,* 1960-61. Gouache. 38.1 x 55.9 cm. Signed. *90.485.4. Augusta, MI. Jul. 4 '90. *Reward.*

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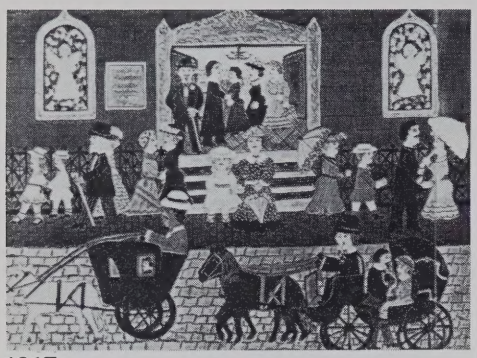

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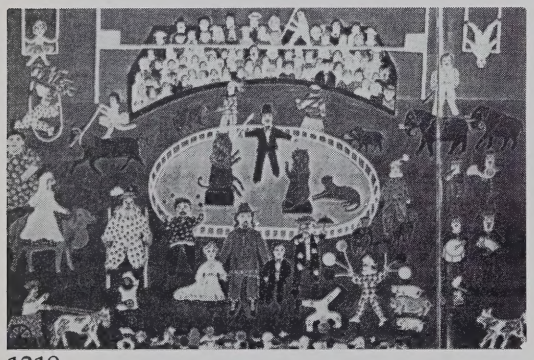

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1317 SHARON, Mary Bruce (1878-1961). *Coming Out of Church in New York City,* 1960. Gouache. 38.1 x 50.8 cm. Signed. *90.485.3. Augusta, MI. Jul. 4 '90. *Reward.*

1318 SHARON, Mary Bruce (1878-1961). *Grandpa's Escape,* 1960-61. Gouache. 55.9 x 76.2 cm. Signed. *90.485.2. Augusta, MI. Jul. 4 '90. *Reward.*

1319 SHARON, Mary Bruce (1878-1961). *I Go to the Circus,* 1960. Gouache. 50.8 x 76.2 cm. Signed. *90.485.1. Augusta, MI. Jul. 4 '90. *Reward.*

Belgian, 19th Century

1320 SAEDELEER, Valerius de (1867-1942). *Summer Landscape,* 1900. Oil on canvas. 50.0 x 40.0 cm. *90.497.4. Courtrai, Belgium. Aug. 8 '89.

1321 STEVENS, Alfred (1823-1906). *Seascape.* Oil on canvas. 30.0 x 20.0 cm. Signed in l/r. *90.499.2. Brussels, Belgium. Oct. 5 '89.

Belgian, 20th Century

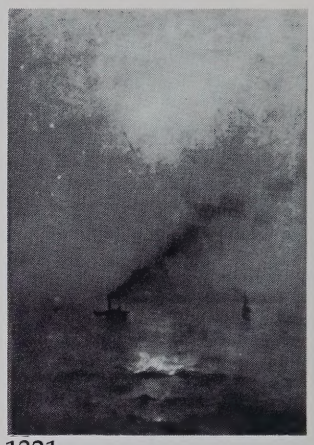
1322 DECOENE, Cecile. *Sailboats on Lake Annecy,* 1950. Oil on canvas. 30.0 x 40.0 cm. *90.497.3. Courtrait, Belgium. Aug. 8 '89.

1323 DELEU, Arthur (1884-1966). *The Harvest,* 1920. Oil on panel. 30.0 x 40.0 cm. Signed: A.D. *90.497.2. Courtrai, Belgium. Aug. 8 '89.

1324 SAVERYS, Albert (1886-1964). *Winter Landscape with a Canal, Houses, and a Church,* 1940. Oil on canvas. 48.0 x 55.0 cm. *90.497.1. Courtrai, Belgium. Aug. 8 '89.

Canadian, 19th Century

1325 CARR, Emily (1871-1945). *British Columbia Interior.* Watercolor. 16.0 x 23.5 cm. Monogrammed: M. *90.512.8. Ottawa, Canada. Jun. 6 '90.



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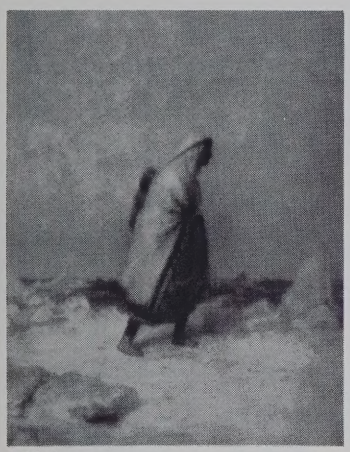

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1326 KRIEGHOFF, Cornelius (1815-72). *Indian Woman in Winter.* Oil on canvas. 28.5 x 23.5 cm. Signed and inscribed in l/l: Quebec. *90.512.1. Ottawa, Canada. Jun. 6 '90.

Canadian, 20th Century

1327 CASSON, Alfred Joseph (b. 1898). *Jackknife Bay,* September 1982. Oil on panel. 30.5 x 38.0 cm. Titled and dated: Sept. 82 on verso. *90.512.7. Ottawa, Canada. Jun. 6 '90.

1328 COSGROVE, Stanley Morel (b. 1911). *Landscape with Trees Bordering a Road.* Oil on canvas. 46.0 x 36.0 cm. Signed in l/l: Cosgrove. *90.495.2. Drummondville, Canada. Jun. 15 '90.

1329 GRANSON, Helmut (b. 1921). *Hilly Landscape.* Oil on canvas. 31.0 x 56.0 cm. Signed in l/l: Granson. *90.495.1. Drummondville, Canada. Jun. 15 '90

1330 JACKSON, Alexander Young (1882-1974). *Burnt Creek—Labrador.* Oil on panel. 27.0 x 34.0 cm. Signed and titled on verso. *90.512.3. Ottawa, Canada. Jun. 6 '90.

1331 JACKSON, Alexander Young (1882-1974). *Fitzroy Harbor,* 1959. Oil on panel. 26.5 x 34.0 cm. Signed, dated, and titled on verso. Depicting a wooded shore with a small strip of water at left. 90.512.4. Ottawa, Canada. Jun. 6 '90.

1332 JACKSON, Alexander Young (1882-1974). *St. Onesime, Quebec,* June 1965. Oil on panel. 26.5 x 34.0 cm. Signed, dated, and titled on verso. *90.512.6. Ottawa, Canada. Jun. 6 '90.

1333 JACKSON, Alexander Young (1882-1974). *Wawa—Ontario,* 1966. Oil on panel. 26.5 x 39.0 cm. Dated and titled on verso. 90.512.5. Ottawa, Canada. Jun. 6 '90.

1334 JACKSON, Alexander Young (1882-1974). *The Western Islands,* 1933. Oil on panel. 26.5 x 34.0 cm. Signed, also dated, signed, and titled on verso. *90.512.2. Ottawa, Canada. Jun. 6 '90.

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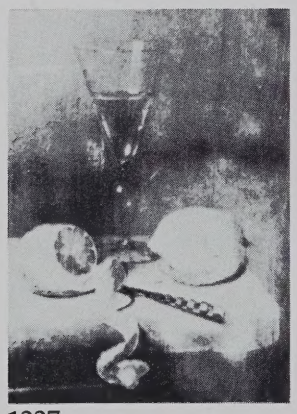

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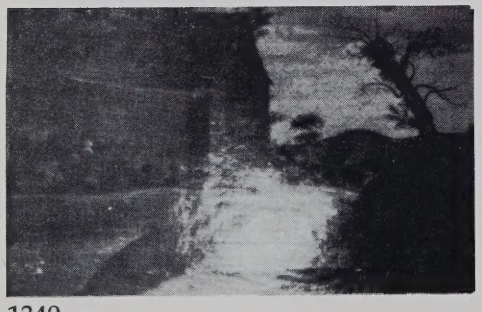

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1335 PELLAN, Alfred (1906-88). *Houses in Charlevoix,* ca. 1940. Oil on canvas. Approx. 46.0 x 61.0 cm. *90.531.2. Oka, Quebec, Canada. Jul. 3 '90.

1336 PELLAN, Alfred (1906-88). *Sous Cloche,* ca. 1950. Oil and polyfilla on canvas. 48.0 x 38.0 cm. *90.531.1. Oka, Quebec, Canada. Jul. 3 '90.

1337 SURREY, Philip Henry (1910-90). *Pinnacle Mountain Missisquoi Country, Quebec.* Oil on panel. 30.5 x 40.5 cm. Signed and titled on verso. 90.512.9. Ottawa, Canada. Jun. 6 '90.

Dutch, 17th Century

1338 BLOEMAERT, Adrien (1609-66). *Landscape.* Oil on panel. 30.0 x 40.0 cm. Signed. Depicting mountains, a town, and a river in the background, with two people resting and goats in the foreground. 90.499.4. Brussels, Belgium. Oct. 5 '89.

1339 BOELEMA DE STOMME, Maerten. *Still Life.* Oil on panel. 30.0 x 20.0 cm. Monogrammed: MB, in l/l. *90.499.3. Brussels, Belgium. Oct. 5 '89.

English, 18th Century

1340 GALE, J.J. *Landscape with a Cottage, Figures and a Birdcage Hanging from a Tree,* 1798. Oil on canvas. Approx. 71.1 x 55.9 cm. Signed. *90.535.2. Ashford, England. Jul. 16 '90.

1341 Unknown. *The Garden at Blenheim Palace?* Oil on canvas. Approx. 111.8 x 81.3 cm. Depicting a formal landscape garden with trees, a river and bridge, figures, and a folly in the background. *90.535.1. Ashford, England. Jul. 16 '90.

1342 Unknown. *Huntsman with a White Horse.* Oil on canvas. Approx. 87.6 x 62.2 cm. Depicting a man dressed in a green jacket, red waistcoat and black hat, carrying a gun and with his dog, leading a white horse from a stable. *90.535.3. Ashford, England. Jul. 16 '90.

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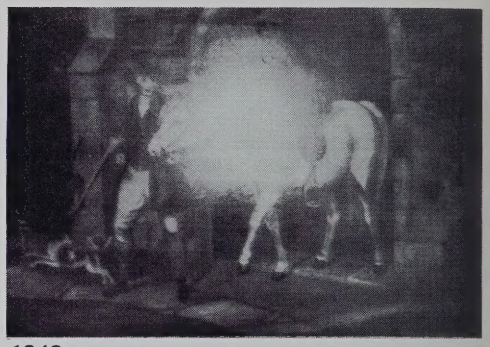

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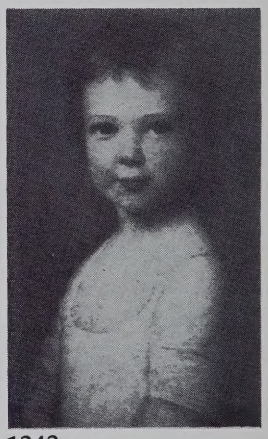

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1343 Unknown. *Portrait of a Child,* ca. 1780. Oil. Approx. 75.0 x 60.0 cm. Stolen with one similar. *90.507. Kent, England. Aug. 1 '90.

1344 Unknown. *Portrait of a Young Girl.* Oil on canvas. 73.7 x 61.0 cm. Pendant to no. 90.542.4. The girl with dark hair and wearing a white dress with blue bows. *90.542.3. Ipswich, England. Jul. 12 '90. *Reward.*

1345 Unknown. *Portrait of a Young Girl.* Oil on canvas. 73.7 x 61.0 cm. Pendant no. 90.542.3. The girl with light brown hair wearing a white dress with blue bows sitting on a red chair, holding a black and white cat. *90.542.4. Ipswich, England. Jul. 12 '90. *Reward.*

1346 Unknown. *Portrait of Two Boys and a Girl with a Dog.* Oil on canvas. 61.0 x 73.7 cm. In a wooded landscape, the boys wearing green coats and breeches, yellow waistcoats and white shirts, the girl in a white dress with a pink bow. *90.542.2. Ipswich, England. Jul. 12 '90. *Reward.*

1347 Unknown. *Portrait of Two Girls.* Oil on canvas. 101.5 x 66.0 cm. The girls with white dresses standing before red curtains, a wooded landscape and blue sky in the background. *90.542.1. Ipswich, England. Jul. 12 '90. *Reward.*

English, 19th Century

1348 COX, David, Sr. (1783-1859). *Laugharne Castle.* Oil on canvas. 20.3 x 30.5 cm. Signed. 90.540. London, England. Jan. 1 '88.

1349 JAMIESON, F.E. *Landscape.* One of a pair stolen. *90.514. London, England. Jul. 1 '90.

1350 Unknown. *Portrait Group.* Oil on canvas. 76.2 x 106.7 cm. A young child wearing a yellow straw hat with a blue ribbon, a black top with a white collar over a red dress, riding a gray horse being held by a man wearing a black coat, brown breeches, and black boots with cream tops, in a wooded landscape. *90.542.6. Ipswich, England. Jul. 12 '90. *Reward.*

1351 Unknown. *Portrait of Mary Bishop.* Oil on canvas. 91.5 x 66.0 cm. The girl wearing a blue dress and holding a white bonnet, seated against a tree, a landscape with a church in the background. *90.542.5. Ipswich, England. Jul. 12 '90. *Reward.*

1352 WALLIS, Henry (1804-90). *The Prison Window,* 1873. Oil on canvas. 66.0 x 81.3 cm. Signed with initials and dated. *90.509.4. Co. Meath, Ireland. Aug. 10 '90.

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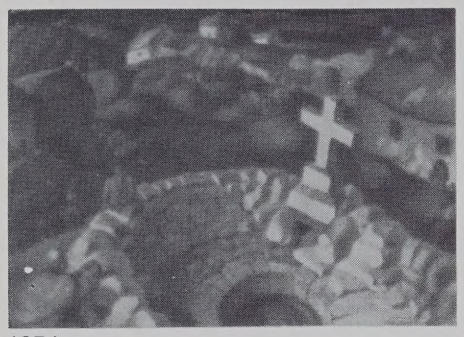

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English, 20th Century

1353 ALLEN, Harry Epworth. *The Holy Well.* Tempera on board. 38.1 x 53.3 cm. Signed. *90.529.2. London, England. Jul. 29 '90. *Reward.*

1354 MIDDLETON, Colin. *Cloud Across the Moon.* Oil on canvas. 35.8 x 50.8 cm. Signed. *90.529.1. London, England. Jul. 29 '90. *Reward.*

Flemish, 16th Century

1355 BRUEGHEL, Jan (1568-1625). *River Scene.* Oil on canvas. 21.0 x 30.0 cm. Signed in l/r. *90.499.1. Brussels, Belgium. Oct. 5 '89.

1356 BRUEGHEL, Jan, School of (1568-1625). *Landscape.* Oil on canvas. 32.0 x 53.0 cm. Depicting a landscape with village, trees, groups of figures, and a cart. 90.499.5. Brussels, Belgium. Oct. 5 '89.

Flemish, 17th Century

1357 HONDECOETER, Melchior de (1636-95). *Peacock with a Pair of Pheasants.* Oil on canvas. 55.0 x 78.0 cm. *90.541. London, England. Jan. 22 '90.

1358 No entry.

French or Flemish, 16th Century

1359 Unknown. *The Rest on the Flight into Egypt.* Oil on canvas. 35.0 x 24.0 cm. *90.497.5. Courtrai, Belgium. Aug. 8 '89.

French or Flemish, 16th-17th Century

1360 Unknown. *Landscape with St. Jerome or an Evangelist Writing in a Book.* Oil on metal. 25.0 x 35.0 cm. *90.497.6. Courtrai, Belgium. Aug. 8 '89.

French, 18th Century

1361 PESNE, Antoine (1683-1757). *Portrait of Count Crivelli after Shooting Game.* Oil on canvas. 300.0 x 240.0 cm. *90.496.3. Turin, Italy. Jun. 1 '88.

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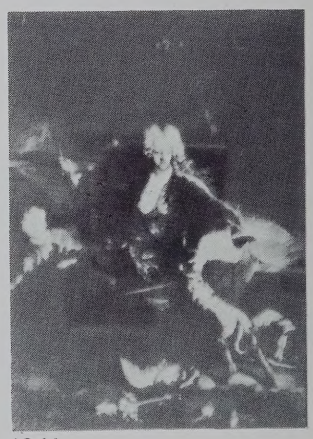

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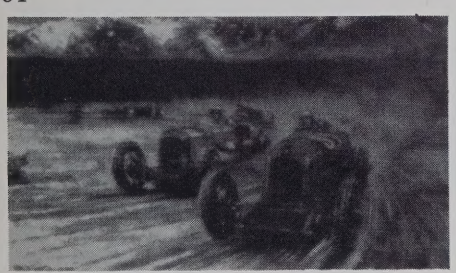

1365

French, 19th Century

1362 DELACROIX, Ferdinand Victor Eugène (1798-1863). *Cicero Accusing Verres.* Oil on canvas. 29.2 x 41.3 cm. *90.543.3. Augusta, GA. Jul. 18 '90. *Reward.*

1363 DUVERGER, Theophile Emmanuel (b. 1821). *Repairing the Wheelbarrows.* Oil on panel. 36.8 x 44.5 cm. Signed. *90.509.5. Co. Meath, Ireland. Aug. 10 '90.

1364 RENOIR, Pierre Auguste (1841-1919). *Près d'Antibes,* 1900. Oil on canvas. 37.4 x 26.2 cm. Seascape with sailboats. *90.537. Zurich, Switzerland. Sep. 29 '89.

French, 20th Century

1365 GRINEAU, Bryan de. *Racecars on the Eibsee, Garmisch Partenkirchen, 7th February, 1932.* Watercolor. 47.5 x 71.5 cm. *90.528. Monaco. Jun. 8 '90.

1366 VILLON, Jacques (1875-1963). *Portrait of Raymond (an American Soldier).* Oil on canvas. *90.543.4. Augusta, GA. Jul. 18 '90. *Reward.*

German, 19th Century

1367 SCHOLDERER, Otto (1834-1902). *Helena and Margaret Deneke Aged 4 and 9 Years Old.* Oil on canvas. 38.1 x 29.8 cm. Cut from the frame. *90.508. Oxford, England. Jul. 20 '90.

Italian, 15th Century

1368 Unknown. *Madonna and Child.* Fresco. 149.0 x 100.0 cm. *90.488. Perugia, Italy. Aug. 1 '87.

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Italian, 16th Century

1369 RICCI, Felice (1540-1605). *The Annunciation to St. Anne.* Oil on canvas. 124.0 x 104.0 cm. *90.298.4. Family Capriolo, Rosario, Argentina. Apr. 1 '86. *Reward.*

Italian, 19th Century

1370 DELLEANI, Lorenzo? (1840-1908). *Landscape with Hills.* Oil on canvas. 52.0 x 65.0 cm. *90.496.5. Turin, Italy. Jun. 1 '88.

1371 FONTANESI, Antonio (1818-82). *Landscape at Dawn.* Oil on canvas. 50.0 x 65.0 cm. *90.496.4. Turin, Italy. Jun. 1 '88.

1372 FONTANESI, Antonio (1818-82). *Landscape with Trees, Figures, and Grazing Cattle on a Hill.* Oil on canvas. 59.0 x 68.0 cm. *90.496.6. Turin, Italy. Jun. 1 '88.

1373 FONTANESI, Antonio (1818-82). *Mountain Landscape.* Oil on canvas. 58.0 x 47.0 cm. *90.496.7. Turin, Italy. Jun. 1 '88.

1374 GUADRONE, Giovanni-Battista (1844-98). *A Monk and a Musketeer on a Forest Path.* Oil on canvas. 68.0 x 60.0 cm. Signed in l/r. *90.496.1. Turin, Italy. Jun. 1 '88.

1375 NITTIS, Giuseppe de (1846-84). *Walk in Paris.* Oil on canvas. 40.0 x 54.0 cm. *90.501.3. Turin, Italy. Jun. 1 '88.

1376 PANEBIANCO, Michele (1806-73). *Judith and Holofernes.* Oil on canvas. 240.0 x 130.0 cm. *90.504. Messina, Italy. Apr. 28 '89.

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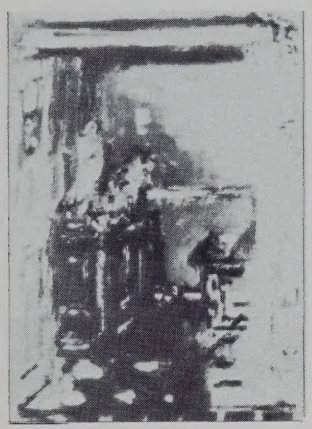

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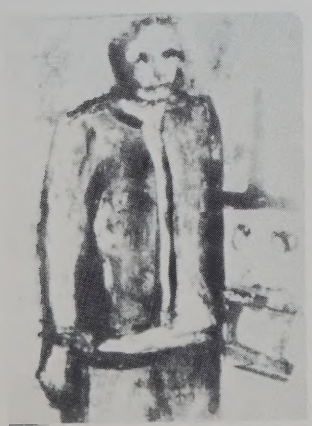

1381

1377 PATINI, Teofilo (1842-1906). *Young Girl Wearing a Scarf.* Oil on canvas. 41.0 x 31.0 cm. *90.491. Castel di Sangro, Italy. Theft date unknown.

1378 POSTIGLIONE, Luigi (1812-81). *Annunciation,* 1871. Oil on canvas. *90.492. Naples, Italy. Jun. 5 '89.

Italian, 20th Century

1379 PISIS, Filippo de (1896-1956). *The Artist's Studio.* Oil on canvas. 88.0 x 67.0 cm. *90.501.1. Turin, Italy. Jun. 1 '88.

1380 ROSAI, Ottone (1895-1957). *Landscape with an Orchard and Houses.* Oil on canvas. 68.0 x 85.0 cm. Signed in l/r. *90.496.2. Turin, Italy. Jun. 1 '88.

1381 SIRONI, Mario (1885-1961). *A Worker.* Oil on canvas. 38.5 x 28.5 cm. *90.493. Pisa, Italy. May 15 '89.

Italian?, 20th Century

1382 RAYCEND, Enrico (1885-1928). *Landscape.* Oil on canvas. 60.0 x 70.0 cm. *90.501.2. Turin, Italy. Jun. 1 '88.

Ukrainian, 20th Century

1383 ZALYVAKHA, Panas. *Portrait of a Man.* Oil. Approx. 50.0 x 75.0 cm. Signed (printed) in Ukrainian: Zalyvakha, and bearing a Russian rectangular export stamp on verso. 90.527.1. Nadia Deychaiwsky, New York, NY. Aug. 18 '90. *Reward.*

1384 ZALYVAKHA, Panas. *Virgin Mary the Protectress,* 1990. Oil. Approx. 48.0 x 41.0 cm. Initialed in l/r: MZ, and bearing a Russian rectangular export stamp on verso. Depicting the Virgin beneath an arch holding wide a bright blue cloth which shelters kneeling figures. 90.527.2. Nadia Deychaiwsky, New York, NY. Aug. 18 '90. *Reward.*

Prints, Drawings

American, 19th Century

1385 CASSATT, Mary (1844-1926). *Gardner Held by His Mother,* ca. 1889. Drypoint. Approx. 21.3 x 14.0 cm. Signed in pencil in l/r. *90.484. Philadelphia, PA. Jul. 26 '90. *Reward.*

American, 20th Century

1386 LEWIS, Martin (1881-1962). *Relics,* 1928. Drypoint. 30.1 x 24.8 cm. Signed in pencil in l/r, edition no. 100, McCarron 65. *90.487. New York, NY. Jul. 13 '90.

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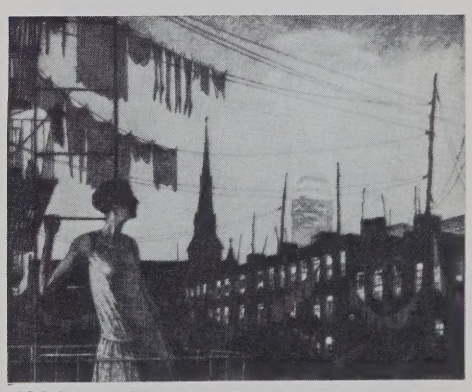

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Canadian, 20th Century

1387 RICHARD, René (1895-1982). *Two Men Preparing to Go Canoeing.* Lithograph, hand-tinted with colored pencils. 25.0 x 31.0 cm. Signed in l/r, artist's stamp in l/l. 90.512.14. Ottawa, Canada. Jun. 6 '90.

French, 20th Century

1388 ICART, Louis. *La Cachette,* 1927. Colored etching and drypoint. 46.0 x 35.5 cm. Edition no. 39/?; numbered and signed with artist's stamp in lower margin. *90.512.12. Ottawa, Canada. Jun. 6 '90.

1389 ICART, Louis. *Sur les Champs Elysées,* 1938. Colored etching and drypoint with hand coloring. 55.0 x 70.0 cm. Signed in pencil, bears artist's stamp. *90.512.11. Ottawa, Canada. Jun. 6 '90.

1390 ICART, Louis. *The Wounded Dove,* ca. 1929. Colored etching and drypoint. Edition no. 318/500; numbered and signed with artist's stamp. *90.512.13. Ottawa, Canada. Jun. 6 '90.

Sculpture

Belgian, 15th Century

1391 Unknown. *St. Servais with an Ox.* Polychromed wood. Ht. 67.5 cm. Ox added ca. 1900. *90.490.4. Erbisoeul, Belgium. Dec. 1 '89.

Belgian, 16th Century

1392. Unknown. *St. Martin Sharing His Cloak with a Beggar.* Polychromed wood. Ht. 46.0 cm. without base. Partially restored. *90.490.3. Erbisoeul, Belgium. Dec. 1 '89.

Belgian, 19th Century

1393 Unknown. *St. Anne and the Virgin Mary.* Polychromed wood. Ht. 83.0 cm. *90.490.2. Erbisoeul, Belgium. Dec. 1 '89.

Colombian, 20th Century

1394 BOTERO, Fernando (b. 1932). *Head.* Bronze. 26.7 x 22.2 x 24.1 cm. Edition no. 1/6. *90.536. New York, NY. Aug. 3 '90.

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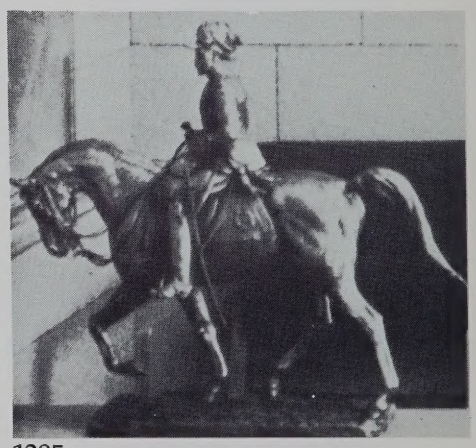

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English, 20th Century

1395 MARCH, Sydney. *King George V on Horseback.* Bronze. 10.0 x 13.0 cm. *90.505. Ottawa, Canada. Jan. 1 '66.

Flemish, 18th Century

1396 Unknown. *Head of Christ.* Wooden oval relief. 40.0 x 34.0 cm. Registered under no. A.28807, Institut Royal du Patrimoine Artistique. *90.521. Bruges, Belgium. Jan. 12 '90.

French, 18th Century

1397 CLODION, Claude Michel, Copy after (1738-1814). *''Family'' Bacchanale.* Bronze. Ht. 35.6 cm. On a marble base. Signed Clodion. *90.509.1. Co. Meath, Ireland. Aug. 10 '90.

French, 19th Century

1398 MORISE, Marie-Louis, Copy after (b. 1818). *Equestrian Portrait of Emperor Napoleon I.* Bronze on green marble base. Ht. 61.0 cm. *90.512.10. Ottawa, Canada. Jun. 6 '90.

Italian, 16th Century

1399 CARONA, Carlo da. *The Prophet Jeremiah,* 1509-45. Sandstone. Ht. 85.0 cm. Holds a parchment inscribed: "His in firmita tes no stras su scepit." *90.494.1. Villa Santina, Italy. Mar. 1 '88.

1400 CARONA, Carlo da. *St. John the Baptist,* 1509-45. Sandstone. Ht. 85.0 cm. Holds a parchment inscribed: "Ecce agnus dei." *90.494.2. Villa Santina, Italy. Mar. 1 '88.

1401 TIRONI, Antonio, Attr. to (d. 1528). *Mary Magdalene,* ca. 1520. Polychromed wood. Ht. 45.0 cm. Left hand missing. *90.516. Udine, Italy. Nov. 26 '88.

Portuguese, 18th Century

1402 Unknown. *Presentation of Jesus in the Temple.* Polychromed wood. Approx. ht. 60.0 cm. *90.524.2. Aveiro, Portugal. Nov. 22 '89.

1403 Unknown. *St. Joseph.* Polychromed wood. Approx. ht. 60.0 cm. *90.524.1. Aveiro, Portugal. Nov. 22 '89.

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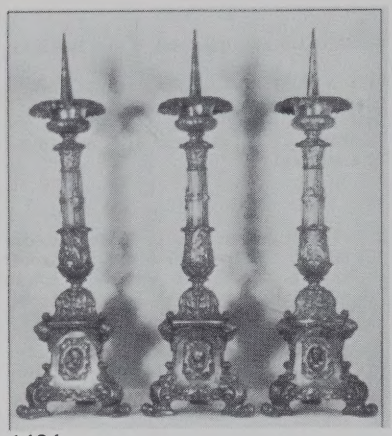
Decorative Arts



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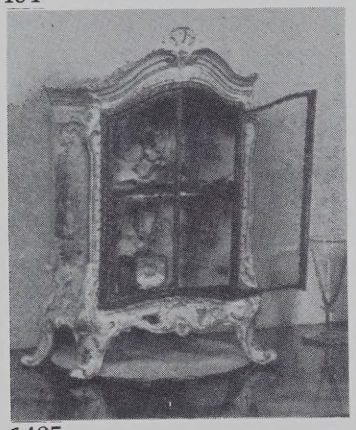

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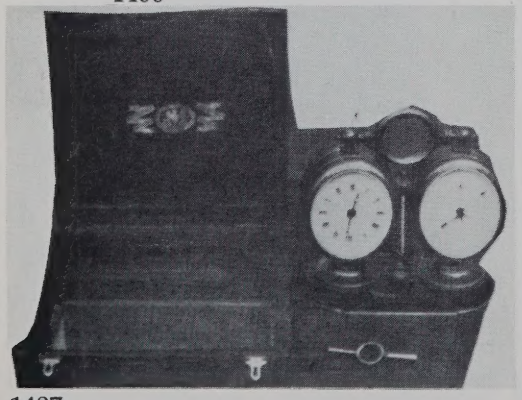


1407

Candlesticks, Candelabra, Lamps

1404 Belgian, 19th century. Four candlesticks. Silver-plated cast brass. Ht. 61.5 cm. without spike, with bust-length portraits of Christ, the Virgin Mary, and St. Vincent de Paul on the bases. *90.490.1. Erbisoeul, Belgium. Dec. 1 '89.

Ceramics, Pottery, Porcelain

1405 DRESDEN Faience Factory. German, 18th century. Vitrine. Gilded and polychromed porcelain. 41.9 x 26.7 cm. With arched top and scroll feet, enclosed by glass doors in ormolu frames, decorated back panel. *90.509.2. Co. Meath, Ireland. Aug. 10 '90.

1406 English, 18th century. Pratttware. *Horse and Rider,* ca. 1780. Polychromed ceramic. Ht. 23.5 cm. A rider astride a black and white dappled horse wearing a black top hat and boots with ochre tops and a blue coat trimmed in yellow. Base with green wash and sloping sides speckled in orange, blue, and black. *90.520. New York, NY. Aug. 1 '90.

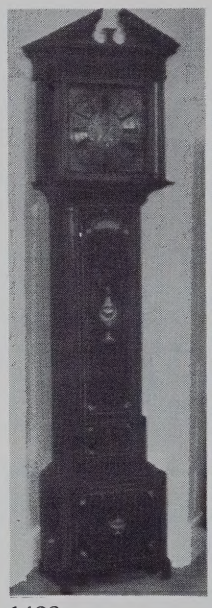
Clocks, Timepieces, Watches

1407 English, 19th century. Carriage clock. Brass. A clock and a barometer on an oval stand with a thermometer between, and with a key in a black case lined with red velvet and inscribed within in gold: Pillscher Optician, 88 New Bond Street, London—prize medals 1851-1855; 1868-1873. *90.534. Sevenoaks, England. Jun. 5 '90.

1408 French, 18th century. Pocket watch, ca. 1765. Yellow gold. Diam. 4.4 cm. Engraved: "Les Frères Esquivillows et DeChoudons Paris," contained in a watch case with glass front, the back with a mint enamel painting of *Joseph Sold by his Brothers to the Egyptians* after Jean Honoré Fragonard (French, 1732-1806). 90.515. Wynnewood, PA. Jul. 24 '90.

1409 Irish, 18th century. George III longcase clock. Mahogany with inlay, brass, and steel. Ht. 236.2 cm. With decorated string inlay and floral quartered paterae and urns, fluted pilasters and engraved brass with a steel dial by Richard Cooban, Dublin. *90.509.3. Co. Meath, Ireland. Aug. 10 '90.

1410



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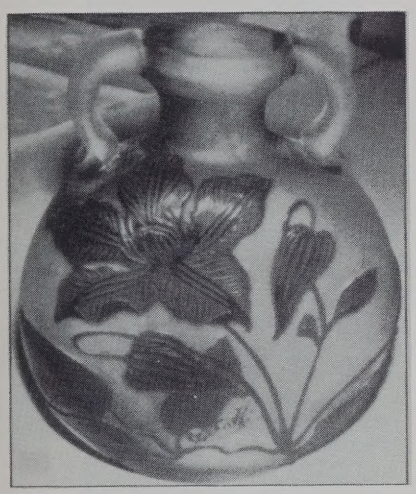
1410 KEEPFER. Welsh, 18th century. Eight-day longcase clock, ca. 1780. Made in Denbigh County, Wales (detail illustrated). Stolen with a longcase regular clock by Campbell of London, 1810-20, with a mercury compensated pendulum. *90.513. Cardiff, Wales. Jul. 14 '90.

1412



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Glass

1411 DAUM FRERES, Nancy, French, 19th century. Vase with blackberries. Glass. Ht. 12.5 cm. *90.525.15. Rolle, Switzerland. Sep. 29 '89.

1412 DAUM FRÈRES, Nancy, French, 19th century. Vase with violets. Glass. Ht. 18.0 cm. *90.525.14. Rolle, Switzerland. Sept. 29 '89.

1413 GALLÉ, Émile (1846-1904). French, 19th century. Perfume atomiser. Blue pâte de verre. Signed: Gallé. *90.525.17. Rolle, Switzerland. Sep. 29 '89.

1414 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Glass. Ht. 36.0 cm. x W. 10-12.0 cm. at base and 6-8.0 cm. at top. With a country scene with green trees on a mauve and beige background. 90.503. Constanta, Romania. Jun. 30 '90.

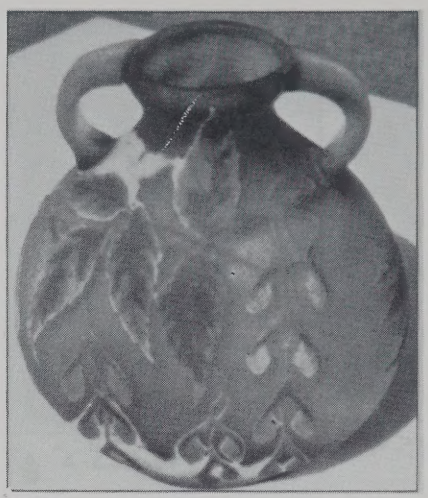
1415 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Pâte de verre with mauve decoration. Ht. 13.5 cm. Signed: Gallé. *90.525.10. Rolle, Switzerland. Sep. 29 '89.

1416 GALLÉ, Émile (1846-1904). French, 19th century. Vase with blue clematis. Pâte de verre. Signed: Gallé. *90.525.1. Rolle, Switzerland. Sep. 29 '89.

1417 GALLÉ, Émile (1846-1904). French, 19th century. Vase with maple branch. Pâte de verre. Ht. 21.0 cm. Signed: Gallé. *90.525.9. Rolle, Switzerland. Sep. 29 '89.

1418 GALLÉ, Émile (1846-1904). French, 19th century. Vase with pine-cone. Brown pâte de verre. Ht. 18.0 cm. Signed: Gallé. *90.525.8. Rolle, Switzerland. Sep. 29 '89.

1419 GALLÉ, Émile (1846-1904). French, 19th century. Vase with plums. Blue pâte de verre. Signed: Gallé. *90.525.12. Rolle, Switzerland. Sep. 29 '89.



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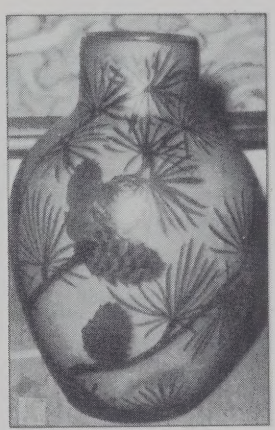

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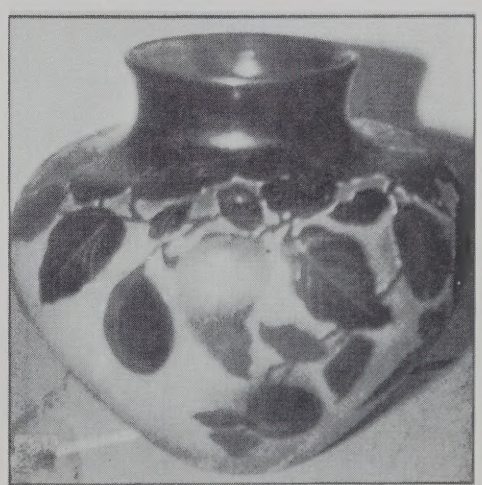

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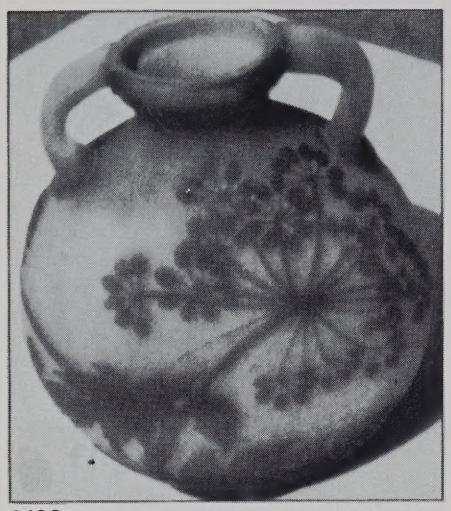

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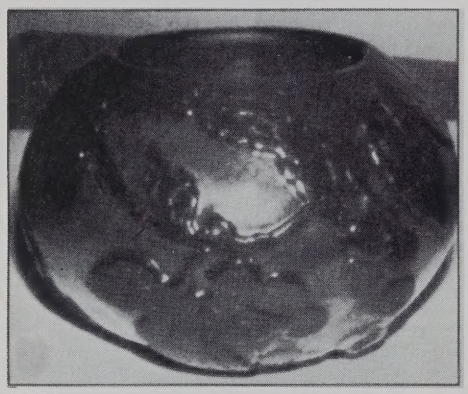

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1420 GALLÉ, Émile (1846-1904). French, 19th century. Vase with umbellate flowers. Pâte de verre. Ht. 21.0 cm. Signed: Gallé. *90.525.11. Rolle, Switzerland. Sep. 29 '89.

1421 GALLÉ, Émile (1846-1904). French, 19th century. Vase with wild vines. Pâte de verre. Signed: Gallé. *90.525.13. Rolle, Switzerland. Sep. 29 '89.

1422 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Pâte de verre. Ht. 25.5 cm. x L. 20.0 cm. Signed: Gallé. *90.525.2. Rolle, Switzerland. Sep. 29 '89.

1423 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Green and pink pâte de verre. Ht. 20.0 cm. Signed: Gallé. *90.525.3. Rolle, Switzerland. Sep. 29 '89.

1424 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Greenish-brown pâte de verre. Signed: Gallé. *90.525.4. Rolle, Switzerland. Sep. 29 '89.

1425 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Pâte de verre. Ht. 30.0 cm. Signed: Gallé. *90.525.5. Rolle, Switzerland. Sep. 29 '89.

1426 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Pâte de verre. Signed: Gallé. *90.525.6. Rolle, Switzerland. Sep. 29 '89.

1427 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Red pâte de verre. Ht. 21.0 cm. Signed: Gallé. *90.525.7. Rolle, Switzerland. Sep. 29 '89.

1428 GALLÉ, Émile (1846-1904). French, 19th century. Wide-mouthed vase. Pink pâte de verre. Signed: Gallé. *90.525.18. Rolle, Switzerland. Sep. 29 '89.

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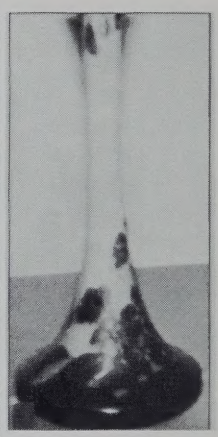

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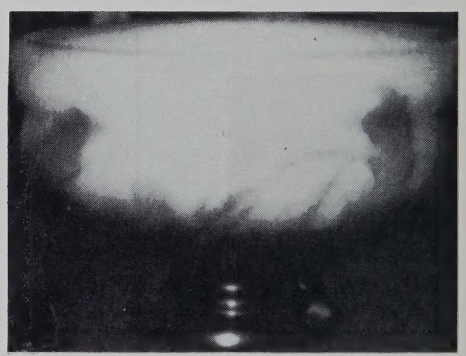

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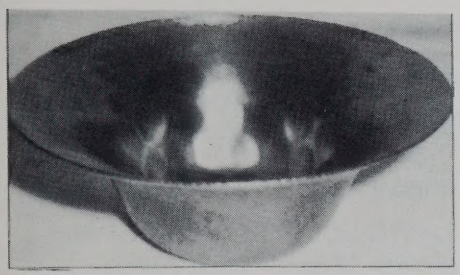

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1435

1429 TIFFANY, Louis Comfort (1848-1933). American, 19th century. Wide-mouthed vase. Glass. Ht. 6.0 x diam. 17.0 cm. *90.525.19. Rolle, Switzerland. Sep. 29 '89.

Icons

1430 Greek, 18th century. *Dormition of the Virgin.* Painted on wood. 60.0 x 40.0 cm. Rectangular. 90.522.1. Evia, Greece. Apr. 4 '90.

1431 Greek, 18th century. *St. John the Baptist.* Painted on wood. 60.0 x 40.0 cm. Rectangular. 90.522.2. Evia, Greece. Apr. 4 '90.

1432 Greek, 18th century. *Virgin Holding the Christ Child.* Painted on wood. 60.0 x 40.0 cm. Rectangular. 90.522.3. Evia, Greece. Apr. 4 '90.

1433 Turkish. *Anaxias Figure.* With a gold robe. *90.517.1. Ayvalik, Turkey. Jun. 29 '90.

1434 Turkish. *St. Nikolaus.* The figure seated on an ornamental gold throne with an ottoman beneath the feet. *90.517.2. Ayvalik, Turkey. Jun. 29 '90.

Ivories

1435 Belgian, 19th century. Dial. Ivory. Diam. 6.0 cm. Inscribed with numbers from 1 to 20 and: "Ces Eaux Minerales sont sans Égales." The instrument was used by patients "taking the waters" to count the number of glasses imbibed. *90.518. Ostend, Belgium. Jul. 21 '87.

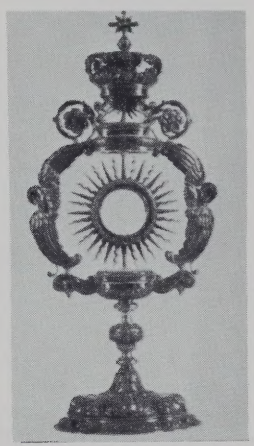
Liturgical Objects

1436 Belgian, 19th century. Monstrance. Gold and silver. Ht. 76.0 cm. Decorated with angel's wings and heads, flowers, a crown and cross. Registered under nos. 37630 B and 58394 M, Institut Royal du Patrimoine Artistique. *90.526. Namur, Belgium. Jan. 1 '86.

1437 Italian, 18th century. Sicilian School. Crèche. Ivory, coral, marble, and mother-of-pearl. 28.0 x 30.0 cm. With ivory figures, coral trees and marble columns on a mother-of-pearl base. *90.539. Termini, Italy. May 4 '88.

Silver

1438 European, 16th century. One of the eight sections of a crossbowman's necklace, ca. 1500. Silver, silver gilt and enamel. Approx. ht. 5.0 cm. Irregular lozenge shape of silver leaves and enamelled flowers with a recumbent stag at center. *90.523. Namur, Belgium. Apr. 20 '89.



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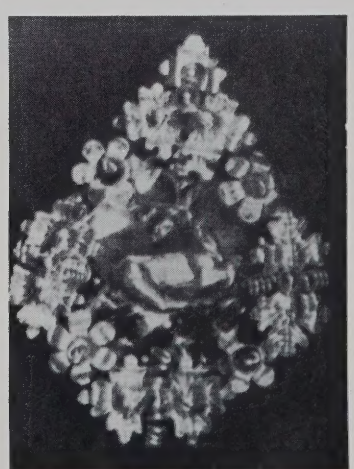
1437



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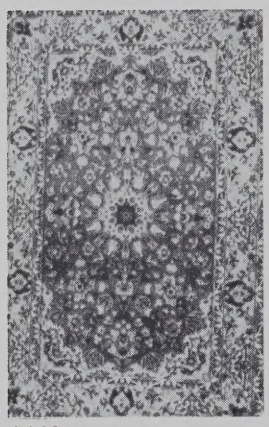

1440

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1442

1439 PUGIN, Augustus Welby Northmore (1812-52). English, 19th century. Flagon. Silver and ruby glass. The silver worked by William Hardman and Co., the glass by Thomas Willimont. *90.533. Faversham, England. Jul. 14 '90.

Tapestries, Textiles

1440 SERAFIAN. Persian. Imperial Isfahan rug. Lamb's wool on silk. 166.0 x 105.0 cm. Signed: Serafian. Floral motif on blue background framed by double margin. Fringes at both ends. *90.512.15. Ottawa, Canada. Jun. 6 '90.

1441 SHELDON. English, 16th century. Embroidery. *Judith with the Head of Holofernes.* Wool, silk, and gold thread. 21.0 x 28.0 cm. With yellow the predominant background color. *90.538.1. Redditch, England. Feb. 1 '90.

1442 SHELDON. English, 16th century. Embroidery. *Judith with the Head of Holofernes.* Wool, silk, and silver thread. Approx. 31.0 x 16.0 cm. With red the predominant background color. *90.538.2. Redditch, England. Feb. 1 '90.

Clothing Costumes

1443 European, 17th century. Pair of gloves. Leather with embroidery. 22.5 x 14.5 cm. With flared cuffs of embroidery on poult depicting butterflies, birds, horns of plenty, flowers, and leaves. *90.532. Bruges, Belgium. Apr. 6 '67.

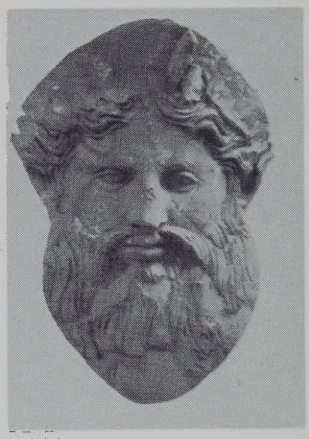
1443

Greek

1444 Mask of *Horned Dionysos.* Terracotta. Ht. 18.0 cm. *90.324.75. Ancient Corinth, Greece. Apr. 12 '90.

Roman

1445 Head, 200 B.C. Marble. Weight, approx. 12 kg. *90.489. Zurich, Switzerland. Jun. 19 '87.



1444

1445

Oriental Art

Korean, 18th Century

1446 KYOMJAE CHONG SON (1676-1759). *Ku-Dam-Bong in the Eight Scenes of Tan-Yang.* Album leaf, ink and light washes on paper. 36.8 x 49.5 cm. *90.511. Los Angeles, CA. Aug. 11 '90.

1446

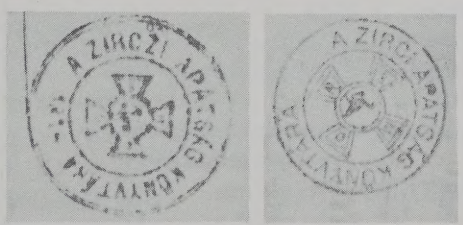
Miscellaneous Objects

Books, Documents, Manuscripts, Maps

1447 Manuscript. Italian, 14th century. *Statuto della Magnifica Comunita Estense.* 29.0 x 21.0 cm. 97 sheets bound in wood with a gold-studded brown leather cover. *90.502. Este, Italy. Jan. 23 '89.

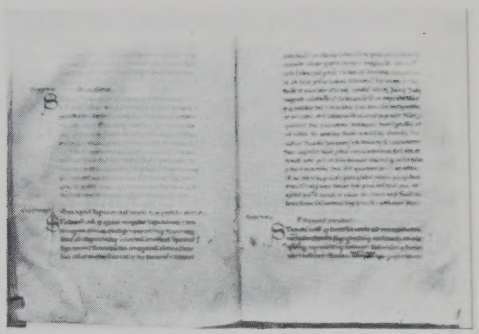
1448 QUADUS, Matthias. German, 17th century. Manuscript. *Fasciculus Geographicus,* 1608. Leather binding. 22.0 x 16.0 cm. Published in Cologne. In Latin, consisting of 14 unnumbered pages and 87 maps. Bearing round seal on cover page, 35 mm. in diam. with Maltese cross and inscription: "A Zirci Apatsag Konyvtara 1818." Page 54 (illustrated) depicts a map of Ireland. *90.498.1. Zirc, Hungary. Nov. 24 '85.

1449 SCHEDEL, Hartman. German, 15th century. Manuscript. *Liber Chronicarium,* 1493. Leather binding with wooden lid. 47.0 x 30.0 cm. Published in Cologne. A history of the world in Latin consisting of 9 pages of contents followed by pages I-CCLXXXVI (some pages missing), with maps printed from woodcuts. Page CCLXXI (illustrated) depicting a landscape with villages. Manuscript bearing a round seal on cover page, 35 mm. in diam., with a Maltese cross and inscription: "A Zirci Apatsag Konyvtara 1818." *90.498.2. Zirc, Hungary. Nov. 24 '85.



1451

The manuscripts nos. 90.498 *bear this seal.*



1447

1448

1449

Index

1450 THUROCZY, Johannes. German, 15th century. Manuscript. *Chronica Hungarorum,* 1488. Leather binding. 23.0 x 16.0 cm. Published in Augsburg. In Latin consisting of 172 unnumbered pages and over 40 pictures of Hungarian kings and tribal chiefs. Manuscript bearing a round seal on cover page, 35 mm. in diam., with a Maltese cross and inscription: "A Zirci Apatsag Konyvtara 1818," and a handwritten note stating the book had been donated to the Zirc library. Page marked "kiiij" (illustrated) a woodcut of an enthroned king. *90.498.3. Zirc, Hungary. Nov. 24 '85.

1450

Musical Instruments

1451 KLOTZ, Georg. German, 18th century. Cello, 1734. Wood. Inscribed inside: "Georg Klotz, 1734." 90.500. Vancouver, Canada. Nov. 8 '88.

Allen, H. E. 1353
American
  Paintings, Pastels, Mixed Media Works, Watercolors 1301-19
  Prints, Drawings 1385-86
  Glass 1429
Askenazy, M. 1301

Belgian
  Paintings, Pastels, Mixed Media Works, Watercolors 1320-24
  Sculpture 1391-93
  Candlesticks, Candelabra, Lamps 1404
  Ivories 1435
  Liturgical Objects 1436
Bloemaert, A. 1338
Boelema De Stomme, M. 1339
Botero, F. 1394
Brueghel, J. 1355
Brueghel, J., School of 1356

Canadian
  Paintings, Pastels, Mixed Media Works, Watercolors 1325-27
  Prints, Drawings 1387
Carona, C. da 1399-1400
Carr, E. 1325
Cassatt, M. 1385
Casson, A. J. 1327
Clodion, D. M., Copy after 1397
Colombian
  Sculpture 1394
Cosgrove, S. M. 1328
Cox, D., Sr. 1348

Daum Frères 1411-12
Decoene, C. 1322
Delacroix, F. V. E. 1362
Deleu, A. 1323
Delleani, L.? 1370
Dresden, Porcelain Factory 1405
Dutch
  Paintings, Pastels, Mixed Media Works, Watercolors 1338-39
Duverger, T. E. 1363

Egyptian
  Sculpture. Page:11
  Jewelry. Page: 11
  Metals. Page: 11
English
  Paintings, Pastels, Mixed Media Works, Watercolors 1340-54
  Sculpture 1395
  Ceramics, Pottery, Porcelain 1406
  Clocks, Timepieces, Watches 1407
  Silver 1439
  Tapestries, Textiles 1441-42
European
  Silver 1438
  Clothing, Costumes 1443

Flemish
  Paintings, Pastels, Mixed Media Works, Watercolors 1355-58
  Sculpture 1396
Fontanesi, A. 1371-73
Foujita, T. Page: 10,11
French
  Paintings, Pastels, Mixed Media Works, Watercolors 1361-66
  Prints, Drawings 1388-90
  Sculpture 1397-98
  Clocks, Timepieces, Watches 1408
  Glass 1411-28
French or Flemish
  Paintings, Pastels, Mixed Media Works, Watercolors 1359-60

Gale, J. 1340
Gallé, E. 1413-28
German
  Paintings, Pastels, Mixed Media Works, Watercolors 1367
  Ceramics, Pottery, Porcelain 1405
  Books, Documents, Manuscripts, Maps 1451-53
  Musical Instruments 1454
Granson, H. 1329
Greek
  Sculpture 1446
  Icons 1430-32
  Jewelry. Page:
Grineau, B. de 1365
Guadrone, G. 1374

Hondecoeter, M. de 1357

Icart, L. 1388-90
Irish
  Clocks, Timepieces, Watches 1409
Italian
  Paintings, Pastels, Mixed Media Works, Watercolors 1368-82
  Sculpture 1399-1401
  Liturgical Objects 1437
  Books, Documents, Manuscripts, Maps 1450

Jackson, A. Y. 1330-34
Jamieson, F. 1349

Keepfer 1410
Klotz, G. 1451
Korean
Paintings, Pastels, Mixed Media Works, Watercolors 1449
Krieghoff, C. 1326
Kuhn, W. 1302
Kyomjae Chong Son 1449

Lewis, M. 1386

Manuscripts 1447-50
March, S. 1395
Middleton, C. 1354
Morise, M., Copy after 1398

Nittis, G. de 1375

O'Keeffe, G. 1303

Pach, M. 1304
Pach, W. 1305-14
Panebianco, M. 1376
Patini, T. 1377
Pellan, A. 1335-36
Persian
Tapestries, Textiles 1440
Pesne, A. 1361
Pisis, F. de 1379
Portuguese
Sculpture 1402-03
Postiglione, L. 1378
Pugin, A. W. N. 1439

Quadus, M. 1448

Raycend, E. 1382
Renoir, P. A. 1364
Ricci, F. 1369
Richard, R. 1387
Roman
Sculpture 1448
Rosai, O. 1380
Rosenquist, J. 1315
Rubens, P. P., School of. Page: 10

Saedeleer, V. de 1320
Saverys, A. 1324
Schedel, H. 1449
Scholderer, O. 1367
Serafian 1440
Sharon, M. B. 1316-19
Sheldon 1441-42
Sicilian School 1437
Sironi, M. 1381
Stevens, A. 1321
Surrey, P. H. 1337

Thuroczy, J. 1450
Tiffany, L. C. 1429
Tironi, A., Attr. to 1401
Turkish
Icons 1433-34

Ukrainian
Paintings, Pastels, Mixed Media Works, Watercolors 1383-84

Villon, J. 1366

Wallis, H. 1352
Welsh
Clocks, Timepieces, Watches 1410

Zalyvakha, P. 1383-84

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East River from the Shelton *by Georgia O'Keeffe. Stolen, last seen in 1966.*